

NEW FEATURES IN WRAPS

A Large Number of Changes Suggested to Those About to Buy—Jackets Growing Longer.

Paris, December 30.—Although Christmas is past, the streets are full and the shopping goes on. The biting Paris winds keep everybody in the house. Womenkind put on an extra collar and the men leisurely lift the collars of their overcoats. They are used to it.

The dressmaking establishments continue to flourish notwithstanding France's political squabbles, and the uncertainty of the bourse.

In the thick of one of the demonstrations near the Tuilleries gardens the other day, when cautious shopkeepers were hurriedly closing their shutters and doors for fear of bullet showers, there were a number of smart shoppers abroad on business bent who were heartily disgusted at the blocked streets and the closed shops. This is such a busy month in the feminine world when real winter collets must be worn.

It is the season when the fur dealers have their findings and though it is rather a short season it is proportionately a busy one.

There are quite a number of new features to be recorded of this winter's fur wraps. Capes are as diverse as their styles. One feature common to nearly all of them, or at least a goodly lot of them, is the shaped fur flounce.

Jackets of course are longer than last season's and barely as elaborate, though there are quite a few yet embellished with plush, lace jabots and jeweled belts. Cloak is combined a great deal with fur.

Sable and chinchilla are quite the most popular fur this season and there is quite a little bias to be seen. It does look as though sealskin would soon be re-established in favor after a temporary banishment of a few years.

One of the handsomest garments I have seen this year was a long coat of sealskin with a high Medicean collar and revers of ermine.

Broadtail seems particularly adapted to close fitted garments and quite a number of jackets have been fashioned of this fur.

Jeweled buttons on fur garments make another innovation that meets with a great deal of approval. Medicean collars are larger than ever or perhaps roomier, as it were, but better, for they must admit a fur box that is either just long enough to encircle the neck or one that falls close to the knees.

As the season advances Dame Fashion says that coats will grow in favor and length.

A very modish jacket was built of black astrakhan. It fitted into the curves of the figure at the back and had moderately long, close-fitting sleeves. Down the front it had a box plait of velvet cloth that fastened over to the left side.

This only reached as far as the bust line, where a band of purple and gold passementerie in describing a V bordered the top. Two bands of the passementerie were put on in the form of a bolero; and, again, two bands bordered each side of the box plait.

The front of the jacket was trimmed with bands of the passementerie that were caught up to the left shoulder. At the front of the Medicean collar there was a jabot of lace. The sleeves were close fitting with bands of the passementerie. The top they were trimmed with two bands of the passementerie. The jacket was lined throughout with violet brocade satin.

In one of the very handsome new visiting wraps that was hailed as something altogether original, I recognized the old doleful form. Of course it had undergone some wonderful changes since its banishment, and with its shaped flounce and rich passementerie it was considered the chief d'œuvre of the establishment.

This garment was made entirely of seal-skin. It fitted close into the curves of the back, where it was cut short, in fact just an inch below the waist line.

At the sides it formed two long points that reached halfway down the skirt, and at the front was very much cut away. It was bordered with a graceful flounce of the seal-skin that commenced at the neck, and, broadening, became very wide as it rounded the corner.

Mounting the back of the wrap it became rapidly narrower, until at the middle of the back it was hardly two inches wide. This flounce gave such a graceful labor of feet at the front of the garment that it was strapped across with a handsome passementerie fur wrought in seal brown and turquoise silk and gilt threads.

A broad passementerie in the same colors headed the flounce and where it trimmed the base of the high Medicean collar it was put on in Vandrye points.

A jabot of Brussels lace gave a finish to the neck. The garment was lined throughout with brocade turquoise satin.

A charming model that is bound to overcome the objections made by a great many women to such a decidedly practical affair. It was a sort of cape and jacket combined and warranted to keep out the inclement little draughts that play around one's arms and waist when a cape alone constitutes one's winter wrap. Yet the jacket was so cleverly concealed that the effect was as of a cloak and fur cape.

The jacket was built of a soft shade of violet cloth. It was close fitting at the back and reached only to the waist line. At the front it was loose and fell in a long point half way down the skirt.

It had tailor-made sleeves of the cloth finished with turn-back cuffs. Over this was a low cape of sable that fell quite a bit below the waist band and was rounded at the front to show the cloth point.

It was fitted over the shoulders and showed down the fullness commenced that formed full folds at the bottom.

There was a Breton hood of the cloth that merged into a high Medicean collar. The hood was repeated on the edges of the cloth point, where it hooked down the back.

There was a great feature of the winter wraps, and it the hood is not there in reality it is suggested with bands of fur or velvet.

A rich cape designed for an elderly woman that the fur turned in, though it was made of a good grade of sable. It was built of a cloth and was longer at the back than at the front, where it formed slight points.

It was rather close over the shoulders and fastened considerably around the border. The collar was thick velvet, and the hood was of the same cloth. Around the hood were two bands of sable.

There were several of the same kind, some with the hood and some without, and the hood of the garment and the hood of the hood.

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Muffs this season are neither very large nor very small and the greater number are trimmed with satin bows, choux or lace and often a buckle of Strass. Some dressy muffs are made of velvet with deep flounces of fur bordering each end and are trimmed elaborately with ribbons and lace.

Many muffs match the hats and nearly all are designed to match the gown. It is astonishing how soon one grows to like these little muffs and to prefer them to any other.

Nina Goldwin.

A GROUP OF HOUSE SHOES.

A Hint Concerning the Proper Time to Wear Them.

The woman who cares anything at all for dress is not unmindful of her footwear for she realizes how much her gown—be it for house or street wear—depends for its attractiveness upon the kind of shoe that peeps from beneath its hem.

For bedroom use nothing approaches in comfort and beauty the canvas slipper, which is made of small bands of uncut leather. These bands are interlaced to form the sides and top of the slipper. The sole is of cork and the strings are of plaited uncut leather brought over the instep and tied in a loose knot.

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FRONT AND BACK VIEW OF THE IDEAL GIRL OF '98.

of ten had removed their hats, says the Matinee Girl in the New York Dramatic Mirror. But few of the women had their hair dressed becomingly. Some of them, from a back view, seemed to have arranged their coiffures without thinking of the back of the head, which at the play is quite as much in evidence as the front.

Something will have to be invented which will do away with the hat removal and its adjustment after the fall of the curtain. First of all, it is a very awkward thing to take off one's hat after sitting down in a theater. There is so little room for one's elbows, and then the hat becomes an embarrassment during the performance. To put it on when the show is over is a perfect nuisance. Your escort is waiting. Other people are waiting to get out or else climbing over you. You jab it on anyhow and go out looking as if you had been at a fire.

Sometimes you see a sweet-faced woman come into a dining room for supper after the play with her hat at a rakish angle that makes you shudder. Then you look in the glass at your own and find it is much worse. It's all putting a hat on without a mirror and putting it on in a hurry.

Last week I saw some beautiful little theater hoods at a milliner's. But of course they are for wearing in carriages. I wish some woman would be daring enough to start the fashion of wearing them in cable cars as well. They are the most becoming

things in the world, made of velvet and shaped something like a monk's cowl, with a point that is picturesque and pretty in its effect. The hoods are lined with satin or soft silk, padded and perfumed, and whatever color the wearer may like, and there are soft ties of ermine or fur. In this season a woman's face looks piquant and charming, and, best of all, she can slip it off without trouble, without disarranging a curl, and it goes on again without any fuss. It is an ideal head covering to wear to the theater, and I don't know why the carriage girls should monopolize it.

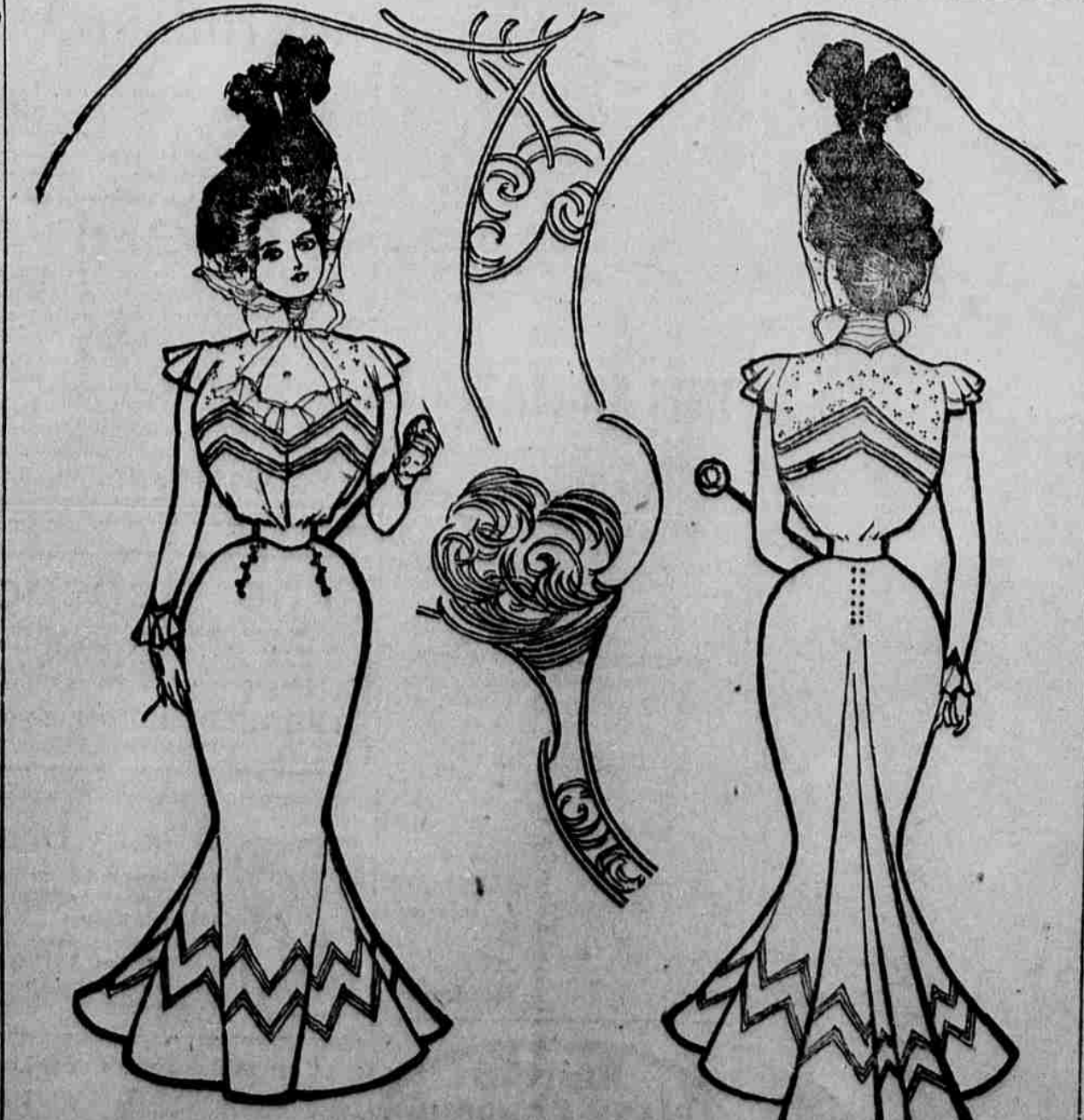
The Help of Kindness. We have heard so repeatedly the old truth, "the world needs our sympathy and help," that it has unfortunately come to sound trite, and does not receive the thought and attention from the majority of us that it so much demands. Most of us are so busy with our own work and worry, or so much absorbed in our own cares and sorrows, that we forget our brothers around us, or only think of them long enough to envy their joys and successes or pity them in their griefs and failures. We deny them the very thing that they most need, and besides rob ourselves of that which would do us the greatest good.

A few around us demand our charity; many need the assistance of our influence to enable them to succeed, but all need our kind words, our encouragement, and our sympathy. None are so rich, none so often meet failure, that they get beyond the reach

of a kindly deed or a word of praise or sympathy. All of us hunger for human sympathy. We long for that almost inexpressible feeling that words of encouragement and praise from those around us bring, and without which our lives are miserably incomplete and unsatisfying.

Many a discouraged soul has been strengthened to the renewed effort that brought success by a word fitly spoken, and many a one has gone down in defeat for want of it; many a one has been lifted from the slough of despair by a kindly hand extended at the right moment, and many another has sunk deeper in because the needed grasp of a friendly hand was wanting. There are times when all of us realize this, and yet we too often forget that our neighbor next door is just as much in need of these things as we are, and we deny him in our selfishness or indifference.

We rob ourselves, too, in this. For the influence of good deeds or gentle words extends not alone to the one to whom it is tendered, but acts as surely on the one extending them. No happiness is so great as that received from giving others happiness. Blessed is the man who has learned this secret by experience, and who treasures it by practice. His days shall be full of joy, and his nights shall bring him peace; men shall account him worthy of all honor, and their children shall rise up to call him blessed. It is in the power of everyone to make others rejoice, and thus to rejoice with them. How careful, then, ought each of us to be that he neglects no opportunity that comes to him to help others. The one who is most helpful shall surely receive most help himself.



FRONT AND BACK VIEW OF THE IDEAL GIRL OF '98.

MODEL FIGURE FOR 1899

Helen Ward Describes How the New Year Girl Will Be Shaped and How She Will Accomplish It.

New York, January 6.—The girl of the year will be shaped in a new way—she will have knees.

Now, knees in dress are an entirely new feature. Gowns have had hips, and they have had waists and busts, but seldom knees.

To make knees a woman has only one resource, which is that of tying back the dress around the figure just at the line of the knees.

Yet if she does this you will say that she can not walk. Though she does walk, and walks very well, indeed.

If you want to get yourself up to look exactly like the extremely up-to-date girl of the year, go to work in this wise. Begin at your underwear and have it shaped as tightly to your figure as possible. If necessary, wear tight.

Don't be shocked; tightness means combination garments of heavy all wool make—the quality for which you pay from \$3 upward. You can get a very good all wool combination suit for \$25, although you can go as high as \$30 or \$35 if you get the silk plaid.

They have a new plush velvet which is very pretty. It looks exactly like corduroy, but it is lighter and very soft. This class of velvet walks and gives an indescribably light effect without actual lightness.

It is not necessary with a heavy pair of these tights to wear a skirt, or at least very fashionable women do not. The dress is the next thing to engage attention. Have it fit closely around the hips and have it just below the belt in the back. Have the flare set out like a great fan, taking care that there is no fullness at the sides. Have the side seam follow the line of the body as closely as possible to the